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ABSTRACT

This packet is designed to reinforce the approach to literary art themes introduced at the "Arts of Asia" workshop, sponsored by the Asian Art Museum. The packet contains: (1) selected reading passages from the Chinese composition, "The Peach Blossom Spring," the Japanese novel, "The Tale of Genji," and the Indian myth, "Krishna Defeating the Serpent Kaliya"; (2) suggested vocabulary lists; (3) background information about the reading selections; (4) information about the corresponding art objects in the museum; and (5) suggested activities and discussion topics for the classroom. Contains a 30-item bibliography. (EH)

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ED 409 238

LITERARY THEMES IN THE ARTS OF CHINA, JAPAN, AND INDIA

Suggested Grade Level: High School

FROM

THE

ASIAN ART MUSEUM

GOLDEN GATE PARK

SAN FRANCISCO, CALIFORNIA

SO 027 184

U.S. DEPARTMENT OF EDUCATION
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LITERARY THEMES IN THE ARTS OF CHINA, JAPAN, AND INDIA

Suggested grade level: High School

This packet is designed to reinforce the approach to literary art themes introduced at the Arts of Asia workshop, to encourage teachers to incorporate these themes into their curriculums and to help them prepare their students for visits to the Asian Art Museum.

To accomplish these objectives we include the following:

1. Selected reading passages from the Chinese composition The Peach Blossom Spring, the Japanese novel The Tale of Genji and the Indian myth of Krishna Defeating the Serpent Kaliya.
2. Suggested vocabulary lists.
3. Background information about the reading selections.
4. Information about the corresponding art objects in the museum.
5. Suggested activities and discussion topics for the classroom.
6. Bibliography.

While the packet is designed as a self-contained unit, teachers who want more information in order to use the themes in their classrooms should contact the School Program, Education Department, Asian Art Museum, (415) 558-2993.

Some teachers may decide to concentrate on one of the literary themes rather than use all three. We encourage this approach, particularly when there is time to study that theme in greater depth and when the theme coincides with a culture region (India, China or Japan) which the students are already studying.

We hope that teachers who use this packet will complete the suggested curriculum by bringing their students to the museum for special docent tours. For docent reservations contact the School Program. Some teachers may want to guide their classes through the museum galleries themselves, having already experienced a literary themes tour during the workshop.

We have selected the literary themes mentioned above as an introduction to the arts of Asia because of their association with works of art in the Asian Art Musuem and because of their importance within their respective cultural frameworks. Each theme is portrayed in painting or sculpture in the museum. Each theme represents an important literary trend within its particular culture and each carries with it a rich accompaniment of traditional ideas and values. The myth of Krishna and Kaliya is a lively tale in the Indian tradition of religious lore which pits the strength and virtue of a god against the forces of evil. We can go beyond the literal interpretation of this event and use the story to introduce

a class to Hindu polytheism and cults of devotion, as we suggest later in our notes. A 4th century composition about a fisherman who chances upon a Shangrila-like community, The Peach Blossom Spring became a popular allusion to the Chinese scholar-official's disenchantment with government. As such, it invites us to explore the role of the scholar-official in Chinese society, and along with poems written by the same author it also leads us to examine the Chinese response to and interaction with nature. The Tale of Genji, one of the earliest novels ever written, provides a detailed portrait of court life in 11th century Japan while it also offers one of the best literary introductions to Japanese aesthetics.

When your students read the literary selections included in this packet they will encounter traditional Asian manners, beliefs and ways of thought. These, as much as the stories themselves, will be invaluable guides to interpreting what they will see in the museum, since to do this they will need to think about the "character" of a story as much as the story itself.

The reading and activities preparations should stimulate the students' visual imagination and get them to start thinking about the role and methods of the artist as illustrator of a culture's important religious and literary documents.

I. LITERARY THEMES

A. The Peach Blossom Spring

1. Story from The Poetry of T'ao Ch'ien, pp. 154-55. Adaptations, in simple English for ESL classes, are available from the Education Department on request.

"During the T'ai-yuan period of the Chin dynasty a fisherman of Wu-ling once rowed upstream, unmindful of the distance he had gone, when he suddenly came to a grove of peach trees in bloom. For several hundred paces on both banks of the stream there was no other kind of tree. The wild flowers growing under them were fresh and lovely, and fallen petals covered the ground - it made a great impression on the fisherman. He went on for a way with the idea of finding out how far the grove extended. It came to an end at the foot of a mountain whence issued the spring that supplied the stream. There was a small opening in the mountain and it seemed as though light was coming through it. The fisherman left his boat and entered the cave, which at first was extremely narrow, barely admitting his body; after a few dozen steps it suddenly opened out onto a broad and level plain where well-built houses were surrounded by rich fields and pretty ponds. Mulberry, bamboo and other trees and plants grew there, and criss-cross paths skirted the fields. The sounds of cocks crowing and dogs barking could be heard from one courtyard to the next.

When they caught sight of the fisherman, they asked in surprise how he had got there. The fisherman told the whole story, and was invited to to to their house, where he was served wine while they killed a chicken for a feast. When the other villagers heard about the fisherman's arrival they all came to pay him a visit. They told him that their ancestors had fled the disorders of Ch'in times and, having taken refuge here with wives and children and neighbors, had never ventured out again; consequently they had lost all contact with the outside world. They asked what the present ruling dynasty was, for they had never heard of the Han, let alone the Wei and the Chin. They signed unhappily as the fisherman enumerated the dynasties one by one and recounted the vicissitudes of each. The visitors all asked him to come to their houses in turn, and at every house he had wine and food. He stayed several days. As he was about to go away, the people said, "There's no need to mention our existence to oursiders."

After the fisherman had gone out and recovered his boat, he carefully marked the route. On reaching the city, he reported what he had found to the magistrate, who at once sent a man to follow him back to the place. They proceeded according to the marks he had made, but went astray and were unable to find the cave again.

A high-minded gentleman of Nan-yang named Liu Tzu-chi heard the story and happily made preparations to go there, but before

he could leave he fell sick and died. Since then there has been no one interested in trying to find such a place.

Underlined words refer to suggested vocabulary list.

2. Suggested Vocabularly List

T'ai-yuan period	376-397 A.D., during the reign of the emperor Hsiao Wu Ti
Chin dynasty	265-419 A.D., during the second part of this period, usually called the Eastern Chin (316-419 A.D.), northern China was under the rule of various foreign (non-Chinese) kingdoms while the south was under the Chinese rule of the Eastern Chin with its capital at Nanking.
Wu-ling	in Hunan province, southern China, near the town T'ao-yuan ("Peach Spring") on the Yuan River.
spring	a source of water coming from the ground.
Ch'in dynasty	255-209 B.C., the first dynasty to unite all of China into an Empire.
refuge	shelter or protection from danger (see related word "refugee" - one who flees from danger and takes shelter elsewhere)
Han dyansty	206 B.C.-220 A.D.
Wei dynasty	220-260 A.D.
enumerate	to list, to count
vicissitudes	changes, often alternating between good and bad.
magistrate	local official
Nan-yang	city in southwestern Honan province.

3. Background Information on the Poet T'ao Ch'ien (T'ao Yüan-ming)

T'ao Ch'ien, who lived from approximately 365-427 A.D., was once of China's greatest poets. Born in the southern province of Kiangsi to an old and distinguished but impoverished family, he inherited a sense of obligation toward his government. (His great-grandfather, grandfather and father all had held official positions.) At the same time, his lifelong urge to escape the world of bureaucratic affairs conflicted with his official career, and periods of government service were interspersed with periods of retreat to his country farm. He quit his last government post in 407.

Autobiographical gleanings from his poetry suggest that T'ao Ch'ien sought office primarily as a means of earning a living, which he could barely do on his farm. Although Confucianism encourage literati to serve in government as educated leaders and as models of moral rectitude, it also made allowances for shcolars who preferred to withdraw from public life. Often such withdrawal coincided with times of corrupt government or dynastic change and was interpreted as a form of political protest or an expression of loyalty to a fallen dynasty. T'ao Ch'ien lived during chaotic political times, and his retreat may be seen as a statement of personal preference for a simple, untrammeled way of life and a lament at having been born during an inopportune political time.

While The Peach Blossom Spring describes an ideal community made up of refugees who had fled from the despotic rule of the Ch'in (255-209 B.C.), it also alludes to the turmoil of T'ao Ch'ien's own times, the Eastern Chin (316-419 A.D.), when China was divided into numerous northern kingdoms ruled by foreigners and a unified, native-Chinese ruled south.

The most cogent information about T'ao Ch'ien's life comes from his own writings, such as his Preface to the poem "The Return" (from The Poetry of T'ao Ch'ien, pp. 2-3):

> I was poor, and what I got from farming was not enough to support my family. The house was full of children, and the rice-jar was empty. I could not see any way to supply the necessities of life. Friends kept urging me to become a magistrate, and I had reluctantly come to think that I should do it... P'eng-tse was only thirty miles away from my native place, and the yield of the fields assigned to the magistrate was sufficient to keep me in wine, so I applied for office. Before many days had passed, I longed to give it up and go back home. Why you may ask. Because my instinct is all for freedom and will not brook discipline or restraint. Hunger and cold may be sharp, but this going against myself really sickens me. Whenever I have been involved in official life I was mortgaging myself

to my mouth and belly, and the realization of this greatly upset me. I was deeply ashamed that I had so compromised my principles.

T'ao Ch'ien is associated with themes of man's relationship to nature as much as he is with the theme of withdrawal. (The two often are intertwined in his work.) His love of nature is obvious in The Peach Blossom Spring, in which the fantastic quality of the hidden village is expressed in terms of its natural beauty - blooming peach trees, wild flowers, different varieties of trees. The flourishing of nature at this spot is equated with the freedom of its residents, as though the one depended on the other. T'ao Ch'ien frequently suggests this kind of interrelationship between the worlds of man and nature.

In some of his poems the poet compares the stages of man's life to the changing seasons. The following lines are from his poem "The Return" (translated in "The fu of T'ao Ch'ien," by James Robert Hightower, in John Bishop, ed., Studies in Chinese Literature, Harvard, 1965, pp. 98-99):

Sometimes I row a lovely boat
Following a deep gully through the still water
Or crossing the hill on a rugged path.
The trees put forth luxuriant foliage
The spring beings to flow in a trickle.
I admire the seasonableness of nature
And am moved to think that my life will come to its close.

T'ao Ch'ien is known for his symbolic use of elements of nature. Among these, pine trees and chrysanthemums appear consistently ih his work as symbols of hardiness, contancy and longevity, as models of endurance for humans facing their own kinds of adversity. The following lines are from his poem "To the Registrar Kuo" (translated in "The fu of T'ao Ch'ien," pp. 101-102):

Fragrant chrysanthemums gleam in the woods
Green pines cap the hills in ranks.
I admire these forms constant in their blooming
Sentinel heroes beneath the frost.
With wine cup to my lips I remember the recluse
Who found comfort stroking you.

4. Work of Art in the Asian Art Musuem which Illustrates the Story

The Peach Blossom Spring
Hanging scroll, ink and colors on paper
Inscribed and signed by the artist Wen Chia (1501-82)
Ming dynasty (dated 1577)
China B60 D110

This painting was done approximately 1200 years after the

illustrate a particular story, the painter manipulates his composition to present the landscape as a subject in its own right, making the landscape elements larger and more important than the human elements. Our first impression is of gently rolling hills, quiet waters, and colorful trees.

Painting theorists of Wen Chia's time and earlier emphasized the importance of landscape paintings not as imprints of the natural world but as vehicles of artistic expression; painters were urged to develop brushwork techniques in both painting and calligraphy which would give viewers insights into their personalities and characters. Thus a painting such as Wen Chia's The Peach Blossom Spring is a complex work of art, with layers of meaning. It is an illustration of a particular story and of a theme which recurs throughout the history of Chinese literature and art; it is an example of the Chinese fascination with their landscape and natural surroundings; and it is a springboard for our understanding of the character of a man who lived almost 500 years ago.

Additional reading on Chinese painting:

Moore, Janet Gaylord, THE EASTERN GATE: AN INVITAITON TO THE ARTS OF CHINA AND JAPAN, N.Y. and Cleveland, Collins, 1979 (Particularly the sections on Nature and the Arts in China and on Literature in China)

Sullivan, Michael, SYMBOLS OF ETERNITY: THE ART OF LANDSCAPE PAINTING IN CHINA, Stanford, Stanford University Press, 1979

_____ THE THREE PERFECTIONS: CHINESE PAINTING, POETRY AND CALLIGRAPHY, N.Y., Braziller, 1980 (available in the museum bookshop).

5. Suggested Activities and Discussion Topics for the Classroom

a. Activity: Divide your students into groups of 4-6. Have them read the literary selection and make a list of the words and parts of the story which seem most visual to them, which give them a definite mental image. Each group should become a painting team, its members deciding which aspects of the story they want to illustrate. Give each team a choice of three or four different painting formats (these might be a hanging scroll, handscroll, album leaf, folding fan). Tell each team to select one format and block out their painting on it (i.e. indicate where they will paint different parts of the story, what the natural setting will look like, etc.) Afterwards the teams should reunite, with a representative from each team describing the team's plans and explaining why that team choose to illustrate certain parts of the story, which format they choose and why.

Students who are interested in pursuing this activity further can continue from where their team left off, and complete their own paintings.

b. Discussion topic: What is the idea or theme of the story?

c. Discussion topic: Why did the author of the story set his tale in a period about 500 years before his own time ?

d. Discussion topic: What reasons can you give for the continuing popularity of the theme? Could this be a popular theme for a Chinese painter today?

e. Discussion topic: Could this story be shown in another medium (material) besides that of a painting?

f. Activity: Have your students read some poems by T'ao Ch'ien and discuss his ideas about holding political office and about nature. Do his ideas seem remote, or could they be the views of someone living in the United States today?

SO

I. LITERARY THEMES

B. The Tale of Genji

1. Story -- First Selection (from Seidensticker, Edward, trans., The Tale of Genji, vol. I, pp. 50-51)

"Hoping to see them at the Go board, Genji slipped from his hiding place and made his way through the door and the blinds . . . . One panel of a screen just inside had been folded back, and the curtains, which should have shielded off the space beyond, had been thrown over their frames, perhaps because of the heat. The view was unobstructed.

"There was a lamp near the women. The one in silhouette with her back against a pillar--would she be the one on whom his heart was set? He looked first at her. She seemed to have on a purple singlet with a woven pattern, and over it a cloak of which the color and material were not easy to determine. She was a small, rather ordinary lady with delicate features. She evidently wanted to conceal her face even from the girl opposite, and she kept her thin little hands tucked in her sleeves. Her opponent was facing east, and Genji had a full view of her face. Over a singlet of white gossamer she had thrown a purplish cloak, and both garments were somewhat carelessly open all the way to the band of the red trousers. She was very handsome, tall and plump and of a fair complexion, and the lines of her head and forehead were strong and pleasing. It was a sunny face, with a beguiling cheerfulness about the eyes and mouth. Though not particularly long, the hair was rich and thick, and very beautiful where it fell about the shoulders. He could detect no marked flaws, and saw why her father, the governor of Iyo, so cherished her. It might help, to be sure, if she were just a little quieter. Yet she did not seem to be merely silly. She brimmed with good spirits as she placed a stone upon a dead spot to signal the end of the game . . . .

"The other woman, a model of demureness, kept her face hidden. Gazing at her, Genji was able to make out the details of the profile. The eyelids seemed a trifle swollen, the lines of the nose were somewhat erratic, and there was a weariness, a want of luster, about the face. It was, one had to admit, a little on the plain side. Yet she clearly paid attention to her appearance, and there were details likely to draw the eye to a subtler sensibility than was evident in her lively companion. The latter, very engaging indeed, laughed ever more happily. There was no denying the bright gaiety, and in her way she was interesting enough. A shallow,

superficial thing, no doubt, but to his less than pure heart she seemed a prize not to be flung away. All the ladies he knew were so prim and proper. This was the first time he had seen one so completely at her ease."

Story -- Second selection (op. cit., pp. 87-89)

"The evening was long. He took advantage of a dense haze to have a look at the house behind the wattled fence. Sending back everyone except Koremitsu, he took up a position at the fence. In the west room sat a nun who had a holy image before her. The blinds were slightly raised and she seemed to be offering flowers. She was leaning against a pillar and had a text spread out on an armrest. The effort to read seemed to take all her strength. Perhaps in her forties, she had a fair, delicate skin and a pleasantly full face, though the effects of illness were apparent. The features suggested breeding and cultivation. Cut cleanly at the shoulders, her hair seemed to him far more pleasing than if it had been permitted to trail the usual length. Beside her were two attractive women, and little girls scampered in and out. Much the prettiest was a girl of perhaps ten in a soft white singlet and a russet robe. She would one day be a real beauty. Rich hair spread over her shoulders like a fan. Her face was flushed from weeping.

"'What is it?' The nun looked up. 'Another fight?' He thought he saw a resemblance. Perhaps they were mother and daughter.

"'Inuki let my baby sparrows loose.' The child was very angry. 'I had them in a basket.'

" . . . The child knelt down beside her. She was charming, with rich, unplucked eyebrows and hair pushed childishly back from the forehead. How he would like to see her in a few years! And a sudden realization brought him close to tears: the resemblance to Fujitsubo, for whom he so yearned, was astonishing.

"The nun stroked the girl's hair. 'You will not comb it and still it's so pretty. I worry about you, you do seem so very young. Others are much more grown up at your age. Your poor dead mother: she was only ten when her father died, and she understood everything. What will become of you when I am gone?'

"She was weeping, and a vague sadness had come over Genji too. The girl gazed attentively at her and then looked down. The hair that fell over her forehead was thick and lustrous.

"'Are these tender grasses to grow without the dew
Which holds itself back from the heavens that
would receive it?'"

Story -- Third selection (op. cit., vol II., pp. 782-784)

"It was an even sadder place than the abbot's description had led him to expect. The house itself was like a grass hut put up for a few days' shelter, and as for the furnishings, everything even remotely suggesting luxury had been dispensed with. There were mountain villages that had their own quiet charm; but here the tumult of the waters and the wailing of the wind must make it impossible to have a moment free of sad thoughts. He could see why a man on the way to enlightenment might seek out such a place as a means of cutting his ties with the world. But what of the daughters? Did they not have the usual fondness for delicate, ladylike things?

"A sliding partition seemed to separate the chapel from their rooms. A youth of more amorous inclinations would have approached and made himself known, curious to see what his reception would be. Kaoru was not above feeling a certain excitement at being so near; but a show of interest would have betrayed his whole purpose, which was to be free of just such thoughts, here in distant mountains. The smallest hint of frivolity would have denied the reason for the visit.

"Deeply moved by the saintly figure before him, he offered the warmest avowals of friendship. His visits were frequent thereafter . . . .

" . . . It had been weighing on Kaoru's mind that too much time had passed since his last visit. One night as a late moon was coming over the hills he set out for Uji, his guard as unobtrusive as possible, his caparison of the simplest . . . . As he came into the mountains the mist was so heavy and the underbrush so thick that he could hardly make out the path; and as he pushed his way through thickets the rough wind would throw showers of dew upon him from a turmoil of falling leaves. He was very cold, and, though he had no one to blame but himself, he had to admit that he was also very wet. This was not the sort of journey he was accustomed to. It was sobering and at the same time exciting.

"'From leaves that cannot withstand the mountain wind
The dew is falling. My tears fall yet more freely.'

" . . . As he drew near the Uji house, he could hear the plucking of he did not know what instrument, unimaginably still and lonely . . . ."

2. Suggested vocabulary list

Go - a Japanese board game which originated in China, somewhat like chess but played with black and white stones with the object of each player surrounding the other's stone markers with his own

silhouette - the outline of a body

singlet - type of undershirt

gossamer - spider's web, a thin fabric veiling which resembles gauze

beguiling - using charm to please or persuade

Iyo - province southwest of Kyoto on the island of Shikoku

demureness - modesty

wattled - formed of poles interwoven with slender branches or reeds

russet - a reddish brown or strong brown color

abbot - mark of highest rank in a monastery (in this case a Buddhist monastery) and one with enough learning in Buddhism to instruct others in this religion

dispense with - do without

enlightenment - the goal of Japanese Buddhism; an understanding of the true nature of the universe

amorous - relating to love; being in love

avowals - declarations

Uji - a village approximately ten miles south of the capital (Kyoto) and located on the Uji River; Uji is the setting for the last ten chapters of <u>The Tale of Genji</u>

unobtrusive - quiet, not showy or noticeable

caparison - ornamental covering for horse; horse trappings and harness

thickets - dense or crowded growths of shrubbery or small trees

3A. Background Information on the Author Murasaki Shikibu

There is remarkably little factual information about the author's life, considering that she left behind a diary of her years at court and a romantic novel which became one of Japan's most widely read literary works.

Murasaki Shikibu was born around 978 A.D. to a minor branch of the Fujiwara clan, the ruling family of late Heian (897-1185) Japan. Raised in the sophisticated cultural milieu of the capital, Kyoto, among aristocratic people who knew Chinese and wrote verse, she studied calligraphy, poetry and music, the typical accomplishments of an educated woman of her time. She also had an unconventional (for a woman) knowledge of Chinese literature. Considered too difficult for women, Chinese language and studies was a masculine intellectual pursuit during Heian times.

She married, had at least one daughter (who became a poet) and was widowed at the turn of the century. It was sometime after this that she began her great novel, which she completed during her service at court as lady-in-waiting to the Empress. By some accounts it was due to the Emperor's interest in the first chapters of the novel that she was summoned.

Murasaki Shikibu's place as a woman in Japanese literature is not unique. The prose literature of 10th and 11th century Japan was dominated by women authors, who had the leisure time to write diaries and romances and who used their native Japanese to write free and direct accounts which have since aroused the interest of generations of Japanese readers. In contrast, the literary works of their male counterparts, written in a highly formal and difficult Chinese-Japanese hybrid language, have received much less attention.

Lady Murasaki's knowledge of Chinese poetry and her fluency in writing Japanese-style poetry, are evident throughout the novel. Writing poetry was a daily activity among the upper classes. It was a common and refined form of communication, both in direct conversation and in written interchanges, and both men and women's characters often were judged by their talents at poetic expression and style. Poetry also was closely linked with prose and was used to record prose characters' poetic exchanges as well as authors' observations. While Murasaki's poems in The Tale of Genji are in the Japanese waka (31-syllable) form, rather than the Chinese style favored among Japan's male poets, many of them reveal her knowledge of Chinese poetry by alluding to lines from that country's most famous poems.

We do not know when Murasaki Shikibu died, or even when she finished The Tale of Genji, although a completed version of that novel is mentioned in a 1022 entry in another female writer's diary. By then it already seemed to be a popular item in the capital.

3B. Additional information

The Tale of Genji, written between 1002 and 1022 A.D., is an historical romance of 54 chapters or "books" (these originally were published individually, in serial form) of which three chapters may have been added later by a different author. The earliest surviving version dates from the 13th century.

While the novel is composed around the historical theme of Fujiwara power, the world it explores is the insular and psychological world of Japan's court aristocracy - the world of manners and decorum, aesthetic pursuits, amorous adventures and emotions. Of primary concern is Prince Genji, son of the Emperor in power at the beginning of the novel, and his friends and family. The novel opens at the time of Genji's birth, covers approximately three quarters of a century, and closes some time after Genji's death with the next two generations.

Although there is little real action in this novel of approximately 630,000 words, the author engages her readers with detailed descriptions of appearances, conversations, chance and intended encounters, love affairs and love spurned, the exultant as well as the melancholic aspects of human life. Throughout this all runs the popular Japanese and Buddhist theme of impermanence, the impermanence in the human world mirrored in that of the natural world. This theme accounts for Lady Murasaki's persistent attention to the calendar and changing seasons.

The notes below, about events and characters from the passages of the novel quoted above, give some indication of the complex circumstances and relationships described in the novel, which deals with approximately 430 related characters.

First Selection

Prince Genji - the Shining Prince, son of the Emperor in power at the beginning of the novel and Kiritsubo (Lady of the Paulownia Court), the Emperor's consort

Utsusemi ('cicada shell') - wife of the governor of Iyo. Genji stops at their mansion on his way home and attempts to seduce her but is rejected. Eventually after a long correspondence, he brings her to court.

This selection is a typical example of the kind of chance encounter and infatuation the novel is concerned with. It marks Genji's second encounter with Utsusemi, his first having taken place the night before when he tries to seduce her. His infatuation is based less on her physical features (he has not even seen her clearly yet) than on her character (which he knows something of from having overheard her in conversation and seen how she dresses) and circumstance. Men in Heian Japan also relied on posture and the length and luster of hair to judge feminine beauty.

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Second Selection

Koremitsu - Genji's servant and confidant

child Murasaki - niece of Fujitsubo and granddaughter of the nun who appears with her in this selection. She became Genji's official concubine at the age of 14, and she often is identified with the author of the novel, who is named after her. (We do not know the author's real name since upper-class custom forbid the recording of ladies' names.)

Fujitsubo - consort of the Emperor (Genji's father) during Genji's youth. Genji fell in love with her and she bore his son, who was thought to be the Emperor's son and who succeeded to the throne on the latter's death.

This selection marks Genji's first encounter with Murasaki, when he travels to a temple in the northern hills outside Kyoto to take a cure for malaria.

Third Selection

Kaoru - thought to be the son of Genji and his wife Princess Nyosan, but really the son of the Princess and Kashiwagi. (Kashiwagi is the son of one of Genji's childhood friends.) Nyosan and Kashiwagi's deception of Genji repeats Genji's own deception of his father, which took place some 30 years earlier. Although Kaoru does not know that Kashiwagi is his father, he goes through life doubting his birth and paternity.

Eighth Prince- brother of Genji whose political ambitions were thwarted and whose personal life was filled with tragedy having lost his wife in childbirth and his mansion, filled with family heirlooms, in a fire. He retreated to Uji, about 10 miles south of Kyoto, to live out his life in seclusion with his two daughters, studying the Buddhist scriptures with the abbot of a nearby monastery

In this passage Kaoru, who thinks of the world as empty and purposeless, travels to Uji to make the acquaintance of the Eighth Prince and discuss Buddhist doctrine with him. Uji, located on the Uji River, is the site of many of the scenes from the last ten chapters of the novel, often referred to as Uji section.The village and this part of the novel are associate with gloom and uncertainty, expressed in terms of tragic relationships and personal loss and interms of the dismal aspects of the natural setting.

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4. Work of art in the Asian Art Museum which illustrates the story

The Tale of Genji
Pair of 6-fold screens, ink and color on paper
Edo period, 18th century A.D.
Japan B60 D46+, 47+

From the end of the Heian period on, The Tale of Genji has been the inspiration for uniquely Japanese style paintings. The earliest surviving version, which dates back to the 12th century, is a long horizontal handscroll illustrating twenty of the novel's fifty-four chapters. Although the museum's illustration cited here was executed on two screens at a much later date, it does carry on a stylistic tradition associated with paintings of the Genji and other romance/diary literature. The traditional hikime kagihana method, for example, is obvious here in the gourd-shaped faces with hooks for noses, lines for eyes and widely-spaced eyebrows - stereotyped features used indiscriminately for all characters, whether male or female, young or old. Another common device of this painting style is the fukinuki yatai "blown-away roof" composition which shows bird's-eye views of interior settings seen from an upper diagonal. The use of this kind of composition allowed artists to describe events taking place in different parts of the same building and to create a sense of intimacy comparable to the intimate view of life presented in novels such as The Tale of Genji.

As in other paintings of The Tale of Genji, the screens here display artistic selectivity. Not all of the novel's chapters could be illustrated, and those that were had to be represented by key scenes or images. The most easily recognized scenes here are on the right, showing Genji secretly watching two ladies play Go and, above this, Genji first view of the child Murasaki. The lower scene at the far left, associated with the Uji bridge above it, may be identified with the run-down Uji house of Genji's brother, the Eighth Prince, his two daughters, and Kaoru, who often goes there to visit them.

By the time these screens were painted standardized model books were common tools used to guide artists in their illustrations. Consequently, illustrators did not have to read or even know The Tale of Genji. Paintings based on such model books, detached from their literary sources, tend to suffer from a loss of specificity.

Screens have been common in Japanese interior decoration and architecture since the 8th century A.D. While their Japanese name, byobu, refers to the type set up on outside terraces as wind breakers, the large, colorfully painted folding screens used inside as room divide are the ones we most often associate with Japan. The characteristic composition of such screens divides the picture surface into separate units of human activity, basically isolated from one another but linked together in a general way by a consistent network of nature - grass, sky, mountains, mist - which is used as a unifying background. The static portrayal of human interaction, while common in Japanese painting, also recalls the static quality of the novel's narrative, which draws its power from a psychological description of the characters rather from an account of their physical activities.

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5. Suggested activities and discussion topics for the classroom

   a. Activity: repeat the first activity suggested for The Peach Blossom Spring, including in the choice of painting formats the folding screen and adding the woodblock print as an alternate material.

   b. Discussion topic: what does the reader learn from The Tale of Genji about the Japanese ideal of feminine beauty?

   c. Discussion topic: How does the theme of nature fit into the novel's concern with human relationsships and emotions?

   d. Activity: After discussing with the students the use of poetry in daily life among the upper classes of Heian Japan, have them spend a class period communicating with one another, both orally and in writing, through poetry.

SLIDES AND PRINTS OF THE GENJI SCREEN AS WELL AS THE WORKS OF ART ILLUSTRATING THE OTHER LITERARY THEMES IN THIS PACKET CAN BE MADE AVAILABLE TO TEACHERS ON REQUEST

I. LITERARY THEMES

C. Krishna Defeating the Serpent Kaliya

1. Story (from Classical Hindu Mythology: A Reader in the Sanskrit Puranas, pp.100-146)

"Once Kṛṣṇa (Krishna) went into Vṛndāvana unaccompanied by Rāma. Radiant with a garland of forest flowers, he roved about in the company of cowherds. Then he came upon the river Yamunā, whose waves were tossing about as if she were laughing, throwing patches of foam on the banks. But in the water he saw a dreadful sight - it was the hideous pool of the snake Kāliya, whose water was mixed with a fiery poison! The trees on the banknearby, splashed by the burning poison, had been scorched while the birds were singed by sprays of that poisoned water tossed aloft in the wind.

Witnessing this sight... Madhusūdana (Krishna) thought to himself, "This must be the dwelling place of the evil-souled Kāliya, whose weapon is poison, that wicked serpent who abandoned the ocean when I defeated him there once before. Now the entire Yamuna is polluted by him, all the way to the sea, so that neither cows nor men suffering from thirst are able to use it. I must tame this king of snakes so that the inhabitants... can move around happily, without fear. I have descended into the world for this purpose, to pacify those... whose domain is evil... So thinking, and tightly tucking up his garment, Kṛṣṇa dived at once into the pool of the serpent king.

So roiled up by the force of Kṛṣṇa's fall was the vast pool that it flooded even hugh trees growing far away. They burst at once into flame, smitten by the wind that carried water burning with that snake's evil fiery poison; and that holocaust filled all of the space.

Then, in the serpent's pool, Kṛṣṇa slapped his arm defiantly. Hearing the sound, the serpent king rapidly approached, his eyes coppery-red with rage. He was surrounded by other venomous wind-feeding snakes with mouths full of fiery poison, accompanied by their snake wives by the hundreds adorned with... necklaces, who were beautiful with jangling bracelets that trembled when their bodies moved.

Then the snakes encircled Kṛṣṇa, making fetters of their coils, and bit him with their poison-filled mouths. When the cowherds saw that he had fallen into the pool and was being crushed by the serpents' coils, they fled...

Wholly overcome with grief, they cried aloud, "Kṛṣṇa, distracted, has gone and fallen into Kaliya's pool where he is being eaten alive by the snake king! Come and see him!"

The cowherds and their wives, thunderstruck at these words, hurried immediately to the pool ... There they saw him at the mercy of the serpent king, rendered powerless, wrapped in the coils of the snake...

When Kṛṣṇa was called to mind by the cowherds, the petals of his lips blossomed into a smile, and he split open that snake, freeing his own body from the coils. Using his two hands to bend over the middle head of that serpent with curving hoods, the wide-striding Kṛṣṇa mounted that head and began to dance on it. The serpent's hood expanded with his life's breathe as it was pounded by Kṛṣṇa's feet. Wherever the snake's head swelled up, Kṛṣṇa trod it down again. Squeezed in this manner by Kṛṣṇa, the snake fainted away with a quiver, vomiting blood because of the blows of Kṛṣṇa's staff.

When his wives saw the serpent king with his neck and head arched over the blood streaming from his mouth, they went to Madhusūdana (Krishna) and said piteously, "Overlord of the gods, you are known to be omniscient, without equal ... please forgive this wretched creature, you who are eminent among the forgiving! You are the support of the whole world; this is but a feeble snake. Crushed by your foot, he will soon die! How can this weak, lowly snake compare with you, the refuge of all beings? Both hate and love are within the province of the superior, O imperishable one. Therefore be gracious to this snake who is sinking fast, O master of the world. Our husband is dying! O lord of creation, grant us his life as alms!" ...

(Then Kāliya himself begged for mercy:) "I am not capable of honoring nor of praising you, overlord of the gods, but please take pity on me, O god whose sole thought is compassion!... You have subdued me... now spare my life! Tell me what to do!"

"Leave the waters of the Yamunā, snake, and return to the ocean, along with your children and your retinue. And in the sea, O serpent, when Garuḍa, enemy of snakes, sees my footprints on you head, he will not harm you." So speaking, lord Hari released the serpent king, who bowed to Kṛṣṇa and returned to the ocean of milk.

In the sight of all creatures, Kāliya, abandoned his pool, along with his dependents, his children and all his wives. When the snake had gone, the cowherds embraced

Kṛṣṇa like one returned from the dead and lovingly drenched his head with tears. Other happy cowherds, with minds amazed, sang praises to Kṛṣna... when they saw the river water safe."

Words in parentheses have been added to the translation. Underlined words refer to suggested vocabulary list.

2. Suggested Vocabulary List

Vṛndāvana	also spelled Vrindaban and Brindaban. Area around Mathura in North India where Krishna lived.
Yamunā River	river in North India which descends from the Himalayas and is a tributary of the Ganges.
singed	lightly burned, scorched
roiled up	stirred up, disturbed
smitten	struck sharply
holocaust	a thorough destruction, especially by fire
domain	a territory under one's control
venomous	poisonous
fetters	chains, something that confines or restrains from motion
rendered	made
trod	stepped or walked on (past tense of the verb "to tread")
omniscient	seeing and understanding all; having complete knowledge
eminent	standing out above others in some quality or position
refuge	shelter or protection from danger
alms	charity
compassion	sympathetic understanding
retinue	a group of followers or attendants

I LITERARY THEMES

C. Krishna Defeating the Serpent Kaliya

3a. Background Information on the Life of Krishna

Krishna was the 8th son born to Vasudeva and Devaki, members of the Yadava clan living in the region of Mathura in North India. Their first six sons had been killed by the wicked king Kamsa, fearful of the prophecy naming a son of this couple as the cause of his death. Vasudeva and Devaki managed to save their 7th and 8th sons by sneaking them out of Mathura to live with the cowherding families across the river. These two children were Balarama and Krishna. Although Devaki gave birth to them, they actually had another, a divine, origin. For they were avatars, or incarnations, of the god Vishnu, who took form in them to descend to earth and put an end to Kamsa. Balarama and Krishna grew up together, playing on the banks of the Yamuna River and in the forests of Gokula and Brindaban. Of the two, Krishna was the more important manifestation of Vishnu and it was his task to protect the local people from evil and to destroy Kamsa. As a child Krishna was mischevious, encouraging his playmates in their pranks, twisting cows' tails, stealing milk and butter. From an early age he also manifested his divine nature in superhuman feats of strength and skill. One of these was his quelling of Kaliya, an evil serpent who lived in the Yumuna River, polluting it so that shore vegetation could not grow and no one could drink its waters.

As a young man Krishna attracted the attention af all the women in the area. He was a beautiful dark-skinned youth, his face round and glowing like the harvest moon, his eyes shaped like autumn lotuses, his teeth white like the seeds of ripe pomegranates. Althought his chosen favorite was Radha, when he went to play and dance in the forest, or when he blew on his flute to call in the cows, all the women for miles around, single and married, would leave their household chores and families to dance with him.[1] Once he miraculously multiplied himself so that each believed she was dancing with him.

Eventually Krishna had to leave his beloved Radha, his other companions and his adopted parents to return to Mathura and slay Kamsa. Afterwards he became a leader of his people, learning the arts of warfare and ritual. Continued warfare in and around Mathura, however, caused him to call on Vishvakarman, the divine architect, to build an impregnable city, Dvaraka, for the Yadava clan, who were transported there.

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[1] From the 12th century on an important poetry tradition developed in India around the theme of Krishna as the cowherd lover. Poems of this tradition represented Krishna's romantic relationships in allegorical terms, symbolic of the spiritual union of the worshipper and his god. They are also expressions of the special devotional cult which evolved among certain followers of Vishnu who emphasized an intimate and personal worship of Krishna. Below we quote a poem from this tradition written by the 15th century Bengali poet Chandi Das, from the book In Praise of Krishna: Songs from the Bengali, trans. by Edward C. Dimock and Denise Levertov.

How can I describe his relentless flute,
which pulls virtuous women from their homes
and drags them by their hair to Shyam
as thirst and hunger pull the doe to the snare?
Chaste ladies forget their lords,
wise men forget their wisdom
and clinging vines shake loose from their trees,
hearing that music.
Then how shall a simple darymaid withstand its call?

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3 b Additonal Information

Although Krishna appears in the early Sanskrit epic The Mahabharata (compiled around 400 B.C. - 400 A.D.), his decisive development as a hero and god takes place in the later body of Sanskrit literature called the Puranas, a collection of popular religious lore set down in basic form sometime around 500-1000 A.D. In the Puranic stories Krishna stands out as the 8th incarnation of Vishnu and as a religious deity around whom different cults would arise in the 2nd millenium A.D.

The Puranic stories underwent a long period of oral and written development while they continued to be part of a lively oral tradition of story-telling and theatrical performances. Thus even today the more popular Krishna episodes are used in dramatic productions: an actor playing the part of Krishna is lowered onto a replica of the serpent Kaliya, and performers recreate the famous circular dance of Krishna and the gopis (cowgirls) in which Krishna miraculously multiplied himself.

The Kirshna narrative cycle has been an inspiration for Indian theater, poetry, painting and sculpture. All these art forms extol the divine virtues of Krishna and in particular his exploits as a childish trickster and as an amorous youth. Although his sexual relationships with the cowhere girls may seem incongruous with his religious role as a manifestation of the great god Vishnu, they are to be interpreted on another level as the spiritual, not the physical, union of the worshiper with the object of his or her devotion. Thus the physical lure of Krishna fluting in the forest in the center of female devotees is translated into the spiritual lure of god, who plays in the center of the universe and in each of his follower's hearts. The kind of intense bhakti or personal devotion exhibited by the women who long for Krishna is an integral part of the Krishna cults. It signifies the concentration of one's passions in devotion to one's god. The bhakti cults accepted devotion as a means to salvation, in contrast to the more conventional means such as knowledge and good deeds. Other ways of showing devotions to the deity include donations toward the construction of shrines and images as well as the worship of images. Elaborate rituals evolved which center around bathing, anointing, clothing and feeding icons as well as carring them through the streets in processions.

Serpents appear in Buddhist and Hindu mythology and art in both beneficent and demonic roles. In some legends evil serpents and other demons are overcome by the forces of good not by destruction but through a kind of conversion which transforms them into devout Buddhists and Hindus. This is what happens to the serpent Kaliya. The Buddhist and Hindu conversion of serpents may reflect attempts to those two religions, during their early history, to attract followers of an earlier animistic religion who worshiped snakes, associated with water, as sources of fertility and purification.

4. Works of Art in the Asian Art Museum which Illustrate the Story

Kaliya Krishna	Kaliya Damana
Bronze sculpture	Ink and colors on paper
15th century A.D.	ca. 1634 A.D.
South India	Malwa, Central India
H: 26 inches B65 B72	W: R74.2.6

These two works of art, one a bronze sculpture the other a painting, depict Krishna during the same famous incident in his childhood, as the tamer of the serpent Kaliya. In the bronze Kaliya appears in a common Indian form used to protray a serpent king, as half human and half snake. His human arms are raised above his human head, hands joined in the gesture of adoration, begging Krishna for his life and feedom.

In each work Krishna is dressed in a short dhoti or skirt-like lower garment, scarves and jewelry. He wears the yagnopavita or sacred thread, the symbol of initiation rites undergone by Hindu youths from the three upper castes: priest, warrior and merchant. His hair is piled on top of his head in a conical crown, ornamented with a jeweled cloth. This hair style is related to the kirita makuta headdress worn by Vishnu.

The museum's painting shows Kaliya in full snake form, while Krishna dances on his hoods and his serpent wives are begging for mercy. The painter gives us a sense of the turmoil of the entire situation, of the serpent's destruction of the landscape and of the battle between Kaliya and Krishna. This is accomplished through the use of strong diagonals, with tree, river, serpent and Krishna sharply tilted to the right. In the midst of all this, Krishna appears triumphant, calmly fluting. The painter also emphasizes the devotion of Krishna's followers, the supplication of the serpent's wives and the importance of the sacred tree from which Krishna lept into the river by including these elements from the story in his painting.

The painting of Krishna and Kaliya is typical of the style practised during the 17th century in Malwa, Central India, a style identified by broad areas of flat color, simplified architectural renditions, rough brushwork, wavy horizon lines and the black pompom ornaments of women's costumes. This style belongs to the more general category of painting known as Rajput, created for the courts of the rulers of Rajasthan, Gujarat and other kingdoms located in northwest and central India and in the western foothills of the Himalayas. In contrast to the Mughal paintings done for the Muslim courts (e.g. in Delhi and Kashmir), Rajput paintings carry on the indigenous painting traditions of western India and rely chiefly on Hindu subject matter, particularly stories from the Krishna cycle. A consistent aspect of Krishna's physical appearance in poetry and painting in his blue color. According to one legend this is due to his origin form a black hair plucked from Vishnu's head.

Bronzes such as the museum's were made using the cire perdu or lost wax method, a casting technique for which South India is famous. The method involves making a wax model which is then coated with layers of clay, the first layer receiving an impression from the wax model so that it in turn becomes a mold. After layers of clay have been pressed around the wax model the entire piece, now a shapless lump, is wrapped with wire to secure it, and heated to melt out the wax, which drains through special channels. Molten metal, an alloy of copper, tin, lead, zinc and other metals, is poured into the hollow space left by the melted wax. As it cools this metal takes on the shape of the impressed clay mold surrounding it. When fully cooled the clay mold is removed, the surface of the metal image is filed and the final details are worked out with a steel hammer and chisel. By the time this bronze was made South Indian bronze casters were skilled enough to embellish their work with fine detail, not only in the form of surface ornamentation but also in the form of thin drapery and hair elements which project away from the figure into space.

While the painting was created as an illustration to a religious text and made for one particular patron, the bronze probably was made as an alternate temple icon to be worshiped by numerous devotees. Alternate temple icons are portable images which can substitute for the main ones, usually made of stone, during religious processions, when their smaller size, lighter weight and pierced platforms allow them to be carried through the street on poles.

5. Suggested Activities and Discussion Topics for the Classroom

a. Repeat the first activity suggested for the first two themes, The Peach Blossom Spring and The Tale of Genji.*

b. Discussion topic: compare and contrast the "purposes" of the bronze and painted versions of Krishna Defeating Kaliya. What were they made for, and for whom? Do you think the bronze version is appropriate for its purpose and the painted version for its? Could they be interchanged?

c. Activity: read some poems about Krishna and discuss his role as a god in Hinduism. Are we told more about his personal life than we are about the lives of other Hindu gods? Why? Why is it important that he seems so human?

d. Discussion topic: Why do Hindu gods need to create other beings or take other forms (such as Vishnu's incarnation on earth as Krishna) in order to combat evil? Are there any parallels in Western mythology.

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* Adapt the activity to this theme by giving the teams of students the choice of doing a painting or a sculptural rendition of the story. For a sculptural version they can design a signle figure (like the bronze in the Asian Art Museum) or a long horizontal relief panel like those

CHINA

Sources for the Story

Birch, Cyril, ed. AN ANTHOLOGY OF CHINESE LITERATURE (Vol. 1, p. 167), New York, Grove, 1965. (Also see pp. 182-188 for poems by the same writer.)

Hightower, James Robert. THE POETRY OF T'AO CH'IEN (pp. 254-256). Oxford, Clarendon, 1970.

Other

Cahill, James. CHINESE PAINTING. Genva, Skira, 1960.

Liu, James J.Y. ESSENTIALS OF CHINESE LITERARY ART (Particularly pp. 21-24). Duxbury Press, 1979.

Williams, Marjorie. CHINESE PAINTING: AN ESCAPE FROM THE "DUSTY" WORLD. Cleveland, The Cleveland Museum of Art, 1981. (Avaliable in the museum bookshop.)

EIGHTEEN SONGS OF A NOMAD FLUTE: THE STORY OF LADY WEN-CHI. New York, The Metropolitan Museum of Art, 1974. Another book which fits perfectly into our Literary Themes approach to Asian art. It records a cycle of T'ang dynasty poems (written ca. 773 A.D.) and reproduces a Metropolitan Museum Chinese handscroll painted in the 14th century to illustrate these poems.

Related Films

INTRODUCTION TO CHINESE PAINTING, a wonderfully concise six minute film which introduces Chinese painting materials and techniques as well as ways to "read" and appreciate Chinese paintings. Appropriate for middle school through adult audiences and for elementary students who have had a museum tour introduction to painting. Available from the Nelson Gallery- Atkins Museum, 4525 Oak Street, Kansas City, MO 6411.

JAPAN

Sources for the Story

Murasaki Shikibu. THE TALE OF GENJI. Translated by Edward G. Seidensticker, New York, Knopf, 1977. (particularly vol. I pp. 50-51, 87-89; Vol. II pp. 782-784.)

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Other

Akiyama, Terukazu. JAPANESE PAINTING. (Particularly chapters 4 & 5). Geneva, Skira, 1961. (Available in the museum bookshop).

Ienaga, Saburo. JAPANESE ART: A CULTURAL APPRECIATION (from the Heibonsha Survey of Japanese Art series). New York and Tokyo, Weatherhill, 1979. (Available in the museum bookshop).

Keene, Donald, ed. ANTHOLOGY OF JAPANESE LITERATURE. New York, Grove, 1955.

Miner, Earl. AN INTRODUCTION TO JAPANESE COURT POETRY. Stanford, Stanford University Press, 1968.

Morris, Ivan. THE TALE OF GENJI SCROLL. Tokyo, Kodansha, 1971.
A large expensive volume which you probably won't find in many libraries other than the museum's. It includes an informative introduction about The Tale of Genji and the earliest surviving painting which illustrates it as well as beautiful reproductions of that scroll.

---------- THE WORLD OF THE SHINING PRINCE: COURT LIFE IN ANCIENT JAPAN. Baltimore, Peregrine Books, 1969.

---------- AS I CROSSED A BRIDGE OF DREAMS: REFLECTIONS OF A WOMAN IN ELEVENTH-CENTURY JAPAN. New York, Dial, 1971.

Okudaira, Hideo. NARRATIVE PICTURE SCROLLS (#5 in the Arts of Japan Series). New York and Tokyo, Weatherhill/Shibundo, 1973. (Available in the museum bookshop).

Rosenfield, John, Fumiko Cranston and Edwin Cranston. THE COURTLY TRADITION IN JAPANESE ART AND LITERATURE. Cambridge, Harvard University Press, 1973.

THE TALE OF THE SHINING PRINCESS, adapted by Sally Fisher. New York, Metropolitan Museum of Art, 1980. Appropriate for middle school through adult readers. Although high school readers may find the content of the story juvenile, it does merit their attention as an ancient (written ca. 900 A.D.) Japanese folk tale, accessible to English-speaking audiences, which reflects traditional Japanese customs and manners. In addition, the story is illustrated beautifully with a late 18th century painted manuscript from the Metropolitan based on this very folk tale. Thus the book could be used in the classroom to repeat the kind of "looking" exercises we do in the museum when we try to correlate literary coupositions with artists' interpretations of them.

Related Films

NARRATIVE PICTURE SCROLLS, a 28 minute color film which looks at the art, historical and literary aspects of 12th-16th century Japanese narrative scroll paintings. Available from the University of California Media Extension Center in Berkeley, $20.00 rental.

INDIA

Sources for the Story

Archer, W.G. THE LOVES OF KRISHNA IN INDIAN PAINTING AND ART (p. 35). London, Allen and Unwin, 1957.

Coomaraswamy, Ananda and Sister Nivedita. MYTHS OF THE HINDUS AND BUDDHISTS (pp. 217-244). New York, Dover, 1967.

Dimmitt, Cornelia and J.A.B. van Buitenen. CLASSICAL HINDU MYTHOLOGY: A READER IN THE SANSKRIT PURANAS (pp. 100-146). Philadelphia, Temple University, 1978.

Ions, Veronica. INDIAN MYTHOLOGY (p. 63). London, Hamlyn, 1967.

O'Flaherty, Wendy, trans. HINDU MYTHS (pp. 204-231). Baltimore, Penguin, 1975.

Other

Banerjee, P. THE LIFE OF KRISHNA IN INDIAN ART. New Delhi, National Museum, 1978.

Basham, A.L. THE WONDER THAT WAS INDIA. (Particularly Chapter VII, part IV on Hinduism). New York, Grove, 1959.

Randhawa, M.S. THE KRISHNA LEGEND IN PAHARI PAINTING. New Delhi, Lalit Kala Akadami, 1956.

Spink, Walter. KRISHNAMANDALA: A DEVOTIONAL THEME IN INDIAN ART. Ann Arbor, Center for South and Southeast Asian Studies Special Publications Number two, 1971.

Related Films

RADHA AND KRISHNA, a 20 minute color film which tells the life of Krishna, and particularly his relationship with Radha, through Indian paintings. Appropriate for elementary through adult audiences. Available from the Consulate-General of India.

MOST OF THE BOOKS LISTED ABOVE ARE IN THE NON-CIRCULATING COLLECTION OF THE ASIAN ART MUSEUM'S LIBRARY, OPEN TO THE PUBLIC WEEKDAYS (EXCEPT HOLIDAYS), 1:00 to 4:45 p.m.